



# Cultural tourism kaleidoscope: Lessons from China and South Africa

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## Abstract

Culture as kaleidoscope keeps communities and local culture to the margins, whilst taking into account multiple cultural dimensions that encourage sustainability. This paper will argue for the municipalisation of cultural policy, with the view to improve creative economies for rural and urban areas, whilst promoting among others, modern and traditional products as well as new sources of wealth creation and sustainable cultural tourism. Although a culture of travel amongst domestic tourists or people in a country remains one of the challenges in the tourism sector, particularly in the developing countries, there is a need to promote a culture of travel and cultural tourism to maximise the tourism benefits. An interpretive social sciences paradigm was adopted through ethnographic representation in China and South Africa. It is against this backdrop that this paper argues for new people-based and community-centred cultural policies that contribute substantively to sustainable cultural tourism, local economic development, and liveable rural and urban areas.

**Keywords:** Cultural kaleidoscope, Cultural policy; Tourism policy, municipalisation, tourism benefits.

## Introduction

Cultural tourism is one of the most seasoned shapes of voyaging and, continues to be the mainstay of the tourism industry in most parts of the world (Richards & Munsters, 2010). Cultural tourism started to be recognized as a particular product within the late 1970s when tourism marketers and tourism analysts realized that a few individuals travelled particularly to gain profound understanding of the culture or legacy of a destination (Tighe, 1986). Cultural tourism has recently been re-affirmed by the United Nations World Tourism Organisations (UNWTO) as a major element of international tourism consumption, accounting for over 39% of tourism arrivals (Richards, 2018). It is referred to as a "leisure activity" (Mhiripiri, 2008: 16). Cultural tourism is a growing global practice (Richards, 2018) that relies on 'branding' of the tangible (monuments, amusement parks) and intangible (development of history, science, life style, arts and other human creative achievement) characteristics (and artefacts) of ethnic groups with myths, stereotypes, and metaphors. However, there are still pressing issues regarding cultural tourism implementation. According to Chili and Ngxongo (2017), there are still many obstacles to successfully use tourism development for community's progress, particularly in the developing countries. Literature suggests that some of the obstacles



include operational, structural and cultural barriers (Tuson, 2000; Chili & Ngxongo, 2017). Moreover, local communities hardly ever take part in tourism development initiatives nor decision-making processes due to internal (culture) and external barriers (operational and structural) which hinder community participation (Mustapha, Azman & Ibrahim, 2013). A challenge in South Africa is that a culture of travel amongst domestic tourists or people in a country remains minimal. Therefore, cultural tourism policy implementation remains one of the key issues that limits local economic development. Some of the pertinent challenges relates to cultural tourism implementation among municipalities in South Africa, perhaps a discussion regarding complexities around cultural tourism as a concept is critical. Hence, the purpose of this study is about investigating the cultural kaleidoscope with the view to improve creative economies from the tourism lessons from China and South Africa.

### **Definitions of cultural policy and cultural tourism**

There are various definitions of cultural policies. According to Ang, Isar and Mar (2015), the cultural policy literature presents a number of functionalist descriptions. Goeldner, Ritchie & McIntosh (2000: 445) define tourism policy as “a set of regulations, rules, guidelines, directives and development/promotion objectives and strategies that provide a framework within the collective and individual decisions directly affecting long-term tourism development and the daily activities within a destination”. Furthermore, Colebatch (2009: 63) defines policy as “a concept that is used to make sense of what we do”. The author further states that policy is derived from the word ‘polis’, meaning a city-state of ancient Greece from which other terms such as politics, polity and police are also derived. Thus, policy involves the exercise of power. ‘...from a political perspective, the nature of state involvement in and policies for tourism is dependent on both the political economic structures and the prevailing political ideology in the destination state’ (Sharpley & Knight; 2009: 242). Whitford (2009: 681) points out that the importance in obtaining insight into workings of government is through understanding the ideological basis for policy development.

Defining ‘cultural policy’ is a complex process due to its two different perceptions of life or inherent dichotomy, “culture” and “policy”. Abraham (1978:10) has argued that culture has an organic, natural spontaneous existence, while policy is conscious, methodical and deliberate. As an attempt to solve the contradiction, the two concepts can be reconciled as one integrative process, capable of uniting two diverse value systems, and in this way holding out great hope for the future. It is therefore not necessary to enter into any further debate on ‘cultural policy’ from a theoretical point of view as it may become polemical. It is sufficient to accept that ‘cultural policy’ is imperative in a world whose technological advancements seem to threaten their very inventors and the world’s inhabitants with extinction. Abraham concludes that ‘cultural policy’ therefore, is necessary to ensure the preservation, promotion and development of arts, cultures and heritage and as a marketing tool and to ensure social, environmental, economic, physical transformation in the community. We argue that cultural tourism policy is required to ensure that cultural tourism is improved for the benefit of the community and tourists.

Cultural policy is a sector-based public policy in the sense that it is a component of public policy. Therefore, it could be defined as an authoritative framework, which may be in the form of laws, white papers, national or provincial budgets formulated by state department of arts and culture, provincial departments of arts and culture, local authorities, and any other cultural public institutions in order to address and redress community cultural problems or urban and rural challenges. The definitions also denote documentation that has been approved by a legislator to outline some guidelines to be taken in order to



address some cultural needs and aspirations of the people (Anderson, 1984:2-3, Dye 1998:3). The development of cultural policy is based on a particular ideology of the African National Congress ideology in our South African context through public participation or consultation, as Radbourne (1997:8) suggests. In his view, Shore (1987:49) describes policy as general guidelines for the management actions needed to achieve stated objectives. In the same vein, Anderson (1984:2-3) suggests that policy is a proposed course of action of a person, group, or government within a given environment providing obstacles and opportunities, which policy was proposed to utilize and overcome in an effort to reach a goal or realize an objective or purpose.

In his view, Beauregard (2016:22) comes closer to the core of our argument in this paper by suggesting that cultural policy is viewed as a tool for identity construction on the one hand and as a tool for economic development on the other. The most relevant and preferred definition of cultural policy is provided by Durantaye, (2002:307). He suggests that cultural policy is “the general framework within which a municipality expresses its goals and objectives, it is based on political will, and must be adopted by a resolution or decision of the municipal council.” Durantaye, (2002:307) further introduces the concept of municipal cultural policy that it should include “the expectations and end goals (anticipated results) of municipal council in matters of culture, sets down the broad cultural directions, ... outlines the strategies, general tools, and mechanisms of intervention”. The notion of “municipal cultural policy” makes sense in that communities, cultural practices or activities, productions, in many different ways, take place at the local level. In this way, culture is perceived and better tapped in its local and indigenous context. Thus, Durantaye (2002:306) writes, “therefore it makes sense to have the responsibility for these activities lie with a public administration in an area close to the people, notably, in the form of municipal cultural policy.”

Wallingford (1999) quoted in Markwick, (2017) describes cultural tourism as the ‘consumption of art, heritage, folklore and a whole range of other cultural manifestations by tourists’. Hughes and Allen (quoted in Markwick 2017) argue that “it can be applied to a wide range of activities: it covers heritage and also attendance at performances of music, dance and theatre, etc.” Mousavi *et al.* (2016: 70 and 71) note that cultural tourism may be explained as the very nature of travelling in order to understand and become familiar with the way of life of particular community. They aver that it is an attempt to understand the history of a specific location accompanied by a range of cultural factors, which can be presented in the context of tourism. These factors may include the food, entertainment, architecture, drink, hand crafted and manufactured products. These definitions suggest that culture and tourism supplement each other. It could be argued that sustainable cultural tourism cannot be realised without cultural development and culture for development. Put differently, culture has to be moved from the margin to the centre of development in order to realise sustainable cultural tourism. In other words, culture should not be kept to a reactive role from the peripheries.

Therefore, cultural tourism can be defined as the undertaking of persons to cultural fascinations away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs. Bonink (no date) quoted in Richards (1996:27) identifies two basic approaches to the definition of cultural tourism. The first is the “sites and monuments” approach, focusing on explaining the type of attractions visited by cultural tourists, which mainly describes culture as a product. This is referred to as technical definition of cultural tourism. Richards (1996:27) further lists the sites as “intangible” and “tangible” expressions of culture which attract cultural tourists through archaeological sites and museums, architecture (ruins, famous buildings, whole towns), art, sculpture, crafts, galleries, festivals, events, music and dance (classical, folk, contemporary), drama (theatre, films, dramatists), language and

literature study, tours, events, religious festivals, pilgrimages, complete (folk or indigenous) cultures and sub-cultures. These expressions of culture clearly show that if cultural perspective could be included in all public policies cultural tourism could be realised in both rural and urban areas.

The second approach is known as the conceptual approach. As it is with tourism in general, conceptual definitions of cultural tourism attempt to describe the motive and meanings attached to cultural tourism activity. The conceptual paradigm attempts to define cultural tourism in a qualitative way through analysing the practices, experiences and meanings of cultural tourists with other places and cultures (Richards, 1996:27). Both definitions are demonstrated in Figure 1 below.

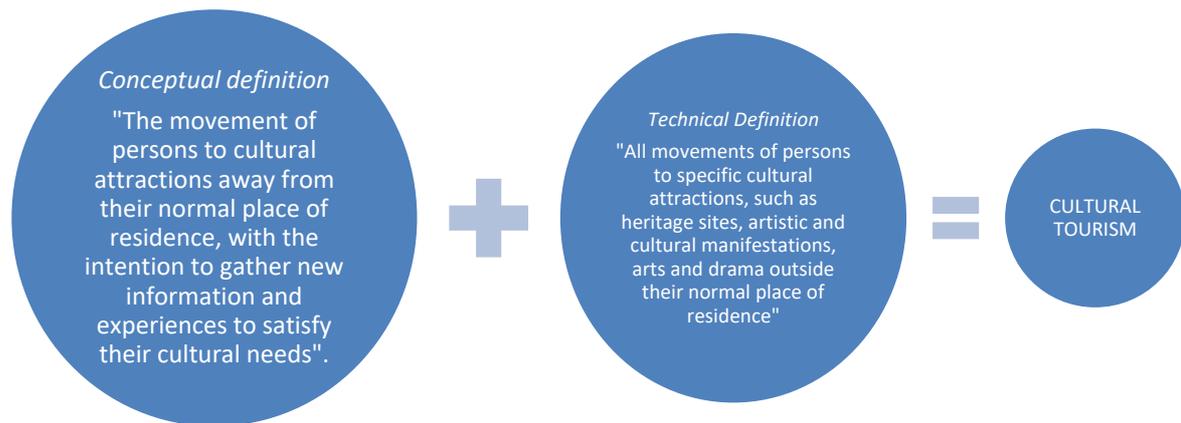


Figure 1. Cultural tourism definition Source: (Mousavi *et al*, 2016:74)

Perhaps a background of tourism in South Africa is necessary to explain its significance as a sector in local development.

### **Complexities of cultural kaleidoscope through the tourism lens**

Culture as kaleidoscope takes into account multiple cultural dimensions (Gibbs, 2015). For example, there is a number of cultural identifications which include the national (regional or ethnic), functional (human resources versus procurement, for example) and professional, corporate (employing organization, such as a Thompson tours versus Thebe Tourism Group), micro organizational (team, department, or other internal organization), and socio-demographic (age, gender, religion, etc.) concepts (Gibbs, 2015). This brings intricacies in the concept itself. Moreover, in his study on navigating cultural tensions in global collaboration, Gibbs (2015) found that a kaleidoscopic view regards culture as characterized by ambiguity rather than clarity. There is consensus that a kaleidoscopic view is never fully coalescing along rigid fault lines but forming different patterns as communicative events and situations dictate.

Richards (1996:25) argues that cultural tourism is a problematic concept because it consists of two elements, that is, culture' and 'tourism', which are in themselves difficult to define. Difficult as it may, many scholars who attempt to define cultural tourism agree that it consists of the consumption of culture by tourists, but this approach introduces many other problems. What kinds of culture should be included within the scope of cultural tourism? Does a visit to a museum turn an entire holiday into a cultural tourism experience? Are tourists who engage in cultural consumption actually culturally motivated? (Richards, 1996:25; Mousavi *et al*, 2016:71). Notwithstanding the difficulties expressed in the rhetoric questions, Richards (1996:27) provides a simplified



understanding of cultural tourism that 'cultural tourism' has been used to describe the consumption of art, heritage, folklore, and a whole range of other cultural manifestations by tourists.

### **Tourism status in South Africa**

The World Travel and Tourism Council (WTTC) (2019), annual review identified South Africa as Africa's largest travel and tourism economy in 2018, with 1.5 million jobs and an economic contribution amounting to R425.8 billion to the country's economy. Moreover, South African tourist arrivals increased by 6.4% over the period Jan-Mar 2018 to Jan-Mar 2017 (National Department of Tourism (NDT), 2018). The United Nations World Tourism Organization (UNWTO) (2018) expects tourism in the African continent to grow from 5% in what year to 7% by 2030. By 2020, an estimated 17.8 million travellers would have travelled to South Africa (Moerat, 2016). The National Tourism Sector Strategy (NTSS) (2017) by the NDT expect a total number of international tourists to grow 20 million by 2020. These estimations accord an opportunity for both culture and heritage to be harnessed because culture and heritage are important components of national identity and play a critical role to development. In the quest of assessing implementation levels of cultural tourism policies in developing countries, the following section focuses on the benefits of cultural tourism and heritage.

Cultural tourism continues to attract attention from both tourism practitioners and academics. Saarinen and Rogerson (2014) posit that cultural tourism is perceived as one of the major development opportunities for Africa along with heritage and religious tourism. Girard and Nijkamp (2009) posit that cultural heritage tourism as a niche presents opportunities for development in the African continent and the world at large. Cultural tourism plays a critical role in sustainable development of cities whilst improving local destinations. For example, it supports building trust through employing local people and using practitioners' language to ensure sustainability. Diverse forms of tourism are promoted in destinations, however incorporating local products and cultural attributes into tourism are deemed desirable (Liu, 2006). The study conducted by Christie et al. (2013), categorized rich traditions of music, art and dance in sub-Saharan Africa as a form of unique cultural tourism opportunity for tourism growth. According to Rogerson (2012) cited in Nkwanyana, Ezeudji and Nzama (2016), several African countries such as Botswana, Kenya, Tanzania, Mozambique, Ghana, and Mali have used cultural tourism niche product to diversify their tourism economies. Culture plays an important element in marketing South African tourism due to the country's cultural diversity.

The National Development Plan (NDP), vision 2030 (2012) commits to the social investment and the stimulation of the tourism sector to create job opportunities and to develop the economy of the country. It is argued that for rural economies to be activated, there should be improvement in the infrastructure and service delivery (NDP, 2013). In the South Africa context, the 10 year National Tourism Sector Strategy (NTSS) by the National Department of Tourism (NDT) for 2016-2026 states that there is a need to continue to promote a culture of travel amongst all South Africans because, limited travel of domestic tourists negatively impacts the tourism industry. Concerns are raised on "How local communities can be included successfully in cultural tourism development whilst promoting a culture of travel? Perhaps the cultural tourism policies can be a great start for solutions.



## Cultural tourism policy and economic development

Cultural tourism is a category of special interest tourism involving leisure travel for the purpose of viewing or experiencing the idiosyncratic character of a place, its peoples, and its goods or productions. A wide range of destinations and cultural activities fall under the notion of cultural tourism, for example visiting UNESCO World Heritage Sites, museums, local music festivals, unique architectural sites etc.

Tourism policy reflects the overall development in the country whilst endorsing integration among the industry stakeholders. This helps to improve the tourism destinations and their cultural tourism attractions, thereby uplifting the competitiveness of the country. Cultural policy is considered a component or branch of public policy, which is often administered mainly by government, although private institutions can also use it. Therefore, to understand what public policy is, requires an understanding of the definition of cultural policy (Paquette and Redaelli 2015). The Revised White Paper on Arts, Culture and Heritage (2013: 23) defines cultural tourism as “tourism related to a country’s culture, especially the experience of understanding and learning about the lifestyle of people, their history, arts, architecture, religion and other such elements that shape their way of life”. The White Paper on Arts, Culture and Heritage (2013: 98) identifies a Cultural Exchange Programme as one form of developing and implementing cultural tourism. This can be done through exchange programmes, festivals, collaborations, established agreements and partnerships, continental inclusion in local festivals, inter-continental cultural comparison festival, etc. South African Tourism (SAT), Department of Trade and Industry (DTI) and Department of International Relations and Cooperation (DIRCO) contribute towards cultural exchange programmes. Whether the programmes as set in the policies benefit both domestic and international cultural tourists market, whilst promoting economic development for local communities in South Africa remain an unanswered question.

What is evident from the policies is that cultural tourism is viewed as the creative economy that has the potential to generate employment and export earnings. Cultural tourism presents opportunities for commercialisation of culture related products as indicated in Table 1. Cultural tourism promotes social inclusion and sustainable development. It encourages a culture of travel amongst South Africans to key heritage (natural and cultural) sites whilst respecting local communities’ ethnic identities and cultures. However, for cultural tourism to be successfully implemented, marketing amongst a range of stakeholders in each region is essential (South African Cultural Observatory, 2017). Several policies have been developed in South Africa that affect the tourism industry, which include but not limited to the following;

Table 1. Cultural tourism policies

Policies	Mandate	Cultural Tourism Aspect
Industrial Policy Action Plan (IPAP) 2018/2019-2020-2021	The industry offers an opportunity to expand exports into non-traditional markets driven by industrial and tourism development, particularly in sub-Saharan Africa and the Middle East.	Presents a substantial growth opportunity in market extension for commercialisation of culture related products
Spatial Planning and Land Use Management Act 16 of 2013 (SPLUMA)	To develop a new framework to govern planning permissions and approvals, sets parameters for new developments and provides for different lawful land uses in South Africa. SPLUMA provides clarity on how planning law interacts with other laws and policies.	Promote social inclusion, spatial equity, desirable settlement patterns, rural revitalisation, urban regeneration and sustainable development;



New Growth Path (2018) (GEAR) and Accelerated and Shared Growth Initiative for South Africa (ASGISA)	National economic policy for South Africa	Encourages opportunities for employment
National Development Plan (NDP) vision 2030	Offers a long-term perspective that defines a desired destination and identifies the role in which different sectors of society need to play in order to reach that destination.	Culture, the arts and other parts of the creative economy have the potential to generate employment and export earnings.
The recently approved National Tourism Sector Strategy 2016-2026 (NTSS)	Promotes effective international marketing that requires winning campaigns to attract tourists from prioritised international and domestic markets and segments, as well as enhanced brand management.	Encourages a culture of travel amongst South Africans. Promotes improved access to key heritage (natural and cultural) sites through travel facilitation, as well as improved accessibility of other tourism offerings to targeted domestic market segments.
The White Paper on the Development and Promotion of Tourism in South Africa (1996)	The White Paper also encourages “responsible tourism” that protects the environment and accrues economic benefit for the concerned communities, nonetheless categorically reiterating “the responsibility to respect, invest in and develop local cultures and protect them from over-commercialization and over-exploitation”.	Identifies a concern for the respect of local communities’ ethnic identities and cultures when they are involved in cultural tourism
The 1996 White Paper on Arts, Culture and Heritage	This is the main driver of cultural policy in South Africa. It articulates across the entire arts, culture and heritage spectrum together with other relevant cultural legislations	The purpose is to increase tourism and investment opportunities,
National Strategy on Heritage and Cultural Tourism	The strategy provides a framework for the coordination and integration of heritage and culture into the mainstream of tourism	Serves to guide and provide strategic direction for the development and promotion of heritage and cultural tourism in South Africa.

Source: Developed for this article

The purpose of highlighting the above policies was to look at cultural tourism aspects. Although the policies are fractional, the South African Government is taking part in identifying areas where the policy change is required in order to ensure consistency and coherence through the implementation of the plan (NDP, 2012). This point is also emphasised by the South African Cultural Observatory (2017: 61), that rural cultural policy framework in South Africa is fractional, partial and needs to be united into a coherent whole that can give local municipal areas more direction. Therefore, it is imperative that all of the above policies play a crucial role in cultural tourism in South Africa. For example, stakeholders like SAT, DTI and National Department of Tourism (NDT) are guided by policies to provide support and strengthen the position of South Africa as a leading tourist destination worldwide as well as spreading the benefits to the entire population (NTSS, 2017).

There are platforms for promoting participation and engaging with local communities in economic development. According to the World Economic Forum’s (WEF) Travel and Tourism Competitiveness Report (2009), the natural sites and cultural resources, attractive price, competitiveness, good air transport infrastructure and favourable policy rules and regulations are the strongest areas of South Africa. These are some of the platforms to facilitate social inclusion among local communities. Moreover, the South African cabinet still identifies tourism as one of the top five priority areas for the promotion of economic development and job creation. This involves partnerships with a range of



institutions in the development of policies and strategies to guide tourism in the country. As a result, for South Africa to be competitive, it is crucial for tourism stakeholders to work together to promote trade and investment for developing an implementable tourism investment promotion strategy and other partnerships.

In their quest to explore cultural tourists in South Africa, Ivanovic and Saayman (2013) stated that cultural tourism remains invisible in South Africa's tourism landscape. Nawa and Sirayi (2016:1) state that South Africa is yet to fully embrace the institutionalisation of cultural policy as an effective tool for culture-led development matrix. The “absence of culture as a purpose for travel in the South African Tourism (international exit survey) means that the size of cultural tourism market as well as behaviour characteristics of cultural tourists are not known to both government and industry” (Ivanovic and Saayman, 2013; 138). Therefore, making informed strategic decisions around the South African cultural or heritage tourism product development remain a mammoth task.

Culture or cultural policies, especially local or municipal cultural policies have become more and more important and strategic globally. For example, the UNESCO Global Report on “Re-Shaping Cultural Policies” emphasises on cooperation of governments and non-governmental actors to strengthen governance for culture, improving the conditions for the mobility of artists, integrating culture in sustainable development strategies, and promoting human rights and fundamental freedoms. These four goals are closely linked to the 2030 Agenda for Sustainable Development (UNESCO, 2018). These are no longer developed in isolation, but in partnership with other relevant stakeholders and in cognisance of other policies for the sake of sustainable development. Panquette and Redaeli (2015:84) write that, “to gain more strength and policy capacity, actors in the field strategize and negotiate to align cultural policies to objectives that exceed the assumed conventional reach of cultural policy. Art is no longer only for its own sake, but also for the sake of economic development, social cohesion, urban revitalisation, healthcare, or any other policy area where resources are greater and more available than in the culture sector.” Durantaye (2002:305) purports that, “increasingly, the notion that the quality of social life bonds is tied to quality of cultural bonds is gaining favour. These cultural bonds develop through balanced relationships between local and regional practices....., what people do, and the public’s perceptions of the quality of life of those communities. Expressed differently, social exclusion and cultural exclusion go hand in hand.” Apart from the social, economic and physical benefits of this approach, many countries have improved their cultural tourism and thereby creating local economic opportunities, fostering sustainable community development while rediscovering the small town and villages. The question of “municipalisation” of cultural policy is no longer an issue in many countries, especially Canada, Australia, America and many European countries (Durantaye, 2002; Bianchini, 1993) and China.

Notwithstanding the development of sound national policies, South Africa is still entangled in serious social, economic and physical challenges due to rapid population growth, urbanisation, neglected rural areas, high unemployment and poverty, spatial injustice, violence against women and children, poor road infrastructure and poor public transport amongst a myriad of diverse social-economic ills. The question is what is the root cause of all these problems? Why are the policies failing to respond to these societal challenges?

The notion of economic development as mentioned earlier suggests issues of commodification or instrumentality of cultural policy. In other words, arts, culture and heritage should be instrumental to society beyond mere aesthetics. As mentioned earlier in this paper, culture is no longer only for its own sake, but also for the sake of economic,



social development, urban regeneration and rural revitalisation (Panquette and Redaeli, 2015). Belfiore (2006) quoted in Beauregard (2016:24) defines the “instrumentality in cultural policy as a trend that conceives art and culture “as a means towards the fulfilment of other, non- artistic, policy objectives”. The emphasis for instrumental cultural policy stems from a “need for arts and cultural policies to demonstrate” a benefit beyond the aesthetic for the creation of culture Gray (2007) quoted in Beauregard (2016:24). Cultural policy, therefore, can be an instrument through which local governments are able to promote cultural tourism if a “municipalisation” of cultural policy takes place in South Africa.

## Research design

Drawn from an interpretive social sciences paradigm also called a hermeneutic viewpoint paradigm, this approach offers a comparatively intelligible view of social inquiry that helps in integrating the merits and avoiding the limitations of other approaches. The study utilised a qualitative methodology in which empirical materials were gathered with ethnographic fieldwork through observant participation roles (complete participant to peripheral participant). Interpretive paradigm is relevant because the “researchers become insiders (in China and South Africa) and subsequently experience the phenomenon” (cultural tourism policy). In quest to recognize the multidimensional nature of cultural tourism, an “interpretive theoretical framework of culture as “kaleidoscope” and as a lens for understanding elements of cultural convergence and divergence” is critical (Gibbs, 2009). According to Jennings (2010: 42), interpretive social sciences paradigm is appropriate for the study of “travel experience, hospitality experience, host-guest interactions, tourism and hospitality workers experiences and host/ residents experiences”. Content analysis was adopted, where the policies, literature and reports were used as sources of information relating to the subject. According to Creswell (2014), documents are important because they provide valuable cross validation of other methods used to support or disconfirm information.

## Findings

There is a missed opportunity for beneficiation of cultural tourism in different countries. When South Africa adopted the *White Paper on Arts, Culture and Heritage* in 1996 as its cultural policy its focus was on intrinsic value of culture i.e. promoting arts for the sake of arts. There was a shift from intrinsic value to an increasing emphasis on the economic benefits of arts, culture and heritage or cultural production as demonstrated by Mzansi Golden Economy strategy. In fact, the “Mzansi’s Golden Economy (MGE) Strategy was developed in close ideological proximity to the Gross national product (NGP) and the Industrial Policy Action Plan (IPAP), with a more integral focus on the objectives based on repositioning the arts, culture and heritage sector as an economic growth sector, as well as introducing programmes that would facilitate large-scale employment. The aim is to insure that the government can provide the responsibility to transmit and present the South African culture and heritage for social and economic development” (Department of Arts and Culture, 2017:27). In our view, this was some kind of incomplete instrumentality of culture in the sense that the scope of the instrument was limited to social and economic development.

While the shift is commendable, the problem lies in the centralisation of culture. Local cultural policy is unknown in South Africa twenty-five years into democracy. If South Africa is committed to the development of cultural tourism, cultural policies (both at national and local levels) have to ensure the marriage of culture, economics, social and revitalisation of urban and rural areas. Once cultural policy is decentralised, then local



authorities will develop their cultural policies and begin to enter into partnerships with the state for many cultural projects, including cultural tourism projects. Kawashima (2004) advised that the local authorities have been major contributors to the arts over the decades, particularly in recent years through urban regeneration, to which it has been perceived that culture can make a contribution. For culture-led urban regeneration or revitalisation of rural areas, the question of decentralisation of cultural policy has to be considered. For any government of today, it is extremely difficult to ignore the ideal of 'culture for all', which is stated, albeit in ambiguous terms, in charters and principles on which cultural policy is based (Kawashima, 2004:1).

The second problem with the South African cultural policy formulation lies within policy rationales such as, democratisation of culture, cultural democracy, state glorification, and cultural and creative industries policies. For example, researchers recommend that democratization of culture, as an approach or as a method of reasoning is top-down, elitist, and adapted towards the established canons of culture or established genres of cultural productions. While cultural democracy, as a policy rationale suggests that culture should be accessible to everyone and should avoid any potential elitist influence, some case models dictate otherwise (Panquette and Redaeli, 2015: 86-88). They further submit on cultural democracy that notwithstanding the alleged cultural all-inclusiveness of this approach, many artists have voiced concerns about being put into the minor categories of 'ethnic arts'. This example, among many others, points to the contradiction and normative limits of cultural democracy (Panquette and Redaeli, 2015:88). With regards to the glorification of state, cultural and creative industries policy rationales are more concerned about economic contributions of arts and the importance entrepreneurship and prioritising arts and economy at the expense of public space, aesthetics and inclusiveness (Panquette and Redaeli, 2015:89).

The notion of "public consultation or interest" is problematic in many different ways. In their critical observations of the concept of "public interest", Sandercock and Kliger, (1998:226) argue that twentieth century planning or policy making process has been founded on a notion of 'the public interest,' which has become increasingly problematic as one after another social group has argued that they have been excluded from public policy processes and outcomes The noteworthy idea of "public interest" expected the capacity of a certain well-educated persona to stand outside social processes and decide what is best for everyone else. For example, the Revised White Paper on Arts, Culture and Heritage, 2017 is a leaving testimony of this policy formulation problem. As a result, the revision of policy process has become an endless exercise that has taken more than ten years. This is demonstrated by the civil society activists who assert that, "civil society activists in the cultural sector have called on President Ramaphosa to appoint a minister of arts and culture from within civil society, rather than a politician.

It is against this backdrop that this paper argues for new people-based and community-centred cultural policies that contribute substantively to sustainable cultural tourism, local economic development, and liveable rural and urban areas. The paper also advocates a paradigmatic shift towards cultural policy formulation processes which are based on "traditional" knowledge, and African cultural issues and are community controlled.

### **The lessons for Cultural kaleidoscope**

According to Mhiripiri, (2008: 262) cultural tourism attracts the special attention, not only for leisure, but provides special knowledge (Enevoldsen 2003); hence, it is referred to as cultural education.

### **Western Sichuan: China**

This Ancient Village is situated in the Western Sichuan, situated in the hillside and is shaded by a sea of trees and flowers. It is characterised by village hotel, restaurant, gastronomic culture, music, school of art, film, indigenous technologies and digital technology and farming. There is no doubt that sustainable cultural tourism and local economic development are attributable to the municipalisation of cultural policy, which constitutes a package of mixed-use smart rural village model along an indigenous Chinese worldview and cultural values.



Figure 2. Dangling Xingfu Ancient Rural Smart Village, Meishan China

Culture does no longer exist only for its own sake, but contributes immensely to economic development, social development, rural revitalisation and sustainable cultural tourism. The same could be said about countries such as China. In China, the cultural tourism industry is booming in many different ways (See Figure 1 and 2). The figure demonstrates gastronomic culture of the Hanging Village, Liujing Town in China.

### Hanging Village, Liujiang Town, 10 June 2019



Figure 3. Hanging Village, Liujiang Town

The concept is well received by many people all over the world as the community is producing sweets, which are sold to tourists and to supermarkets.

### Xingfu Ancient Village Community Producing Tofu, 12 June 2019



Figure 4. Xingfu Ancient Village Community Producing Tofu

Figure 4 is a testimony that the municipalised cultural policy is able to revive indigenous technologies and contributes to cultural tourism and local economic development. The village community is not a mere consumer, but a producer, distributor, and merchant that

taps indigenous technology to produce *tofu* (is a food made from condensed soy milk), which is distributed to the market.

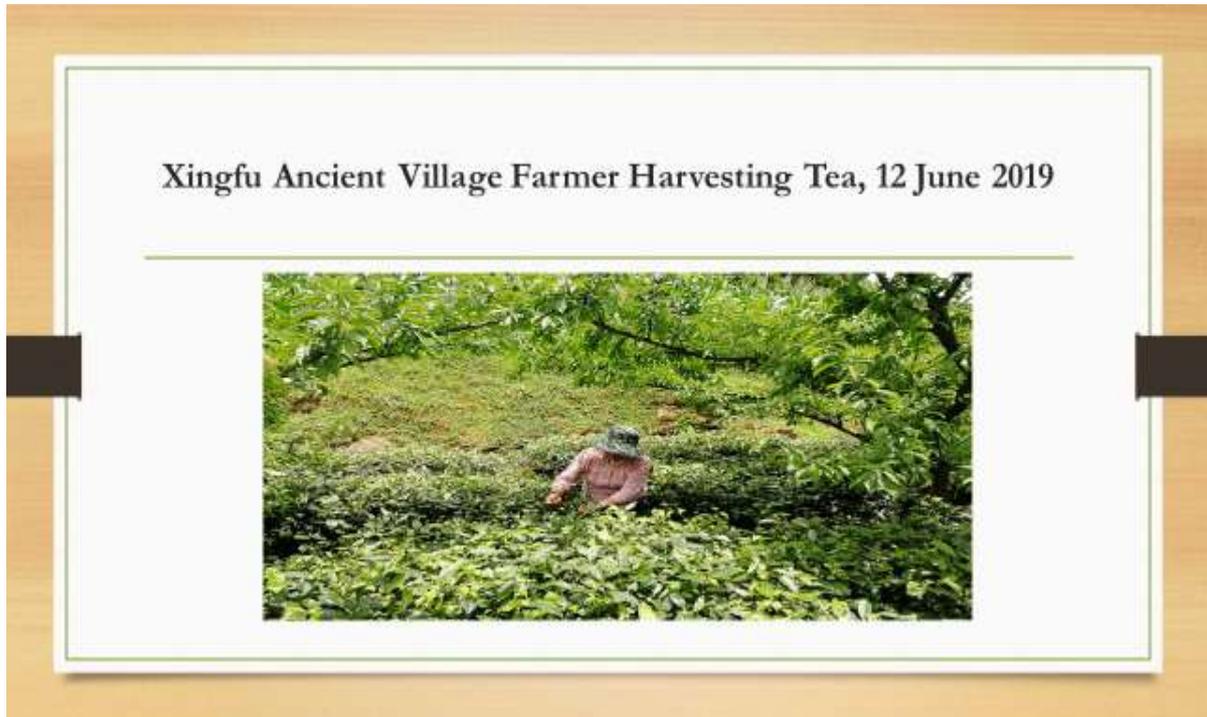


Figure 5. Xingfu Ancient Village Harvesting Tea

Agro-tourism, as demonstrated in Figure 4, is an indication that when a rural village disintegrates and degenerates, the solution should be sought in the sphere of arts, culture and heritage thereby municipalising cultural policy. A better life for the village citizens is shaped. The process of physical and environment renewal has been activated and thereby spawning the cultural tourism industry. The study conducted by Wang and Ap (2013) identified four factors that were influential in the implementation of tourism policy in China which included economic and social macro-environment; institutional arrangements; inter-organizational relations (IOR) and inter-organizational co-ordination structures (IOC); and interest groups.

#### **Lessons for South Africa**

Twenty-five years into democracy South Africa is struggling with the question of moving culture to the centre of development, that is, “municipalisation” of cultural policy. The *Revised White Paper on Arts, Culture and Heritage, Third Draft*, February (2017:52) testifies, “the core challenge to economic development is the need for arts, culture and heritage to be a funded mandate at the local government level. This calls for the clarification of mandates and resources accompanying mandates coupled to second, legislated funding at a local government level.” Once cultural policies are municipalised, rural and urban communities and cultural values will be realised and new source of wealth creation, sustainable cultural tourism, and digital technologies could be created as demonstrable from the Xingfu Ancient Village, Danling County, Meishan in China (Figures 2-5).

Mhiripiri (2008: 3) states that contemporary people participate in the cultural tourism industry voluntarily through cultural tourism performances, which offer good capital for cultural tourism marketing. The South African Cultural Observatory (2017: 26) identifies the following issues:

The IDPs of the previous Nkonkobe and Ngqushwa municipalities in the Eastern Cape, for instance, incorporate heritage and cultural issues under a tourism and environment description of existing resources and plans for development of these sectors. Municipalities in KwaZulu Natal do not appear to have a coherent heritage or cultural policy. Heritage is mentioned in the EThekweni IDP, but only in passing reference to a general set of values to be developed. In Mpumalanga, as in South Africa as a whole, each local municipality has its own IDP, but again, cultural industries are incorporated into other categories, such as sport and recreation. It is clear that IDPs are not linked to specific cultural policies and rural municipalities still do have active craft industries that are located around strategic heritage sites that attract considerable number of tourists. These domains need to be incorporated into a distinct regional cultural framework to gain maximum efficacy...

The provincial, natural or national monuments and heritage sites listed in the South African Heritage Resources Agency (SAHRA) database and their respective tourist visits are shown in Figure 6 below.



Figure 6. Provincial, natural and national monument and heritage sites and tourist visits  
Source: South African Cultural Observatory (2017)

Cultural tourism creates opportunities to transcend physical boundaries and to create and recreate friendships in other spaces (Mhiripiri, 2008). The major activities are the selling of traditional artefacts and crafts, performances and lifestyles or ethnic ways of life. However, implementation and interpretation of cultural tourism in local municipalities in South African are often misunderstood.

## Conclusion

We are of the view that without decentralisation of cultural policy and as well as the marriage of cultural, economic, social and physical goals, cultural tourism may not be realised to the fullest in South Africa. Bianchini and Parkinson (1993:1) argue that during the last twenty years cultural policy has become a gradually significant component of economic and physical regeneration strategies in many west European cities. Several city decision-makers saw the development of cultural policies as a strategy for the local economic development and achieving social cohesion. They paid modern consideration to growing economic sectors like leisure, cultural tourism, the media and other industries. This was an attempt to compensate for jobs lost in traditional industrial sectors.. Bianchini (1993:6) further states that “one of the most important factors encouraging the



cultural renaissance of provincial cities in Western Europe was the decentralisation of powers from central to local and regional governments. ...”

## Recommendations

Nunkoo (2015) suggests that communities should feel empowered in tourism. They should be knowledgeable of the sector, and should derive benefits from development; if there is knowledge in the community, it is easy to trust local government. According to Nkwanyana, Ezeuduji and Nzama (2016) cultural heritage tourism development in South Africa should align with the sustainable rural tourism. Critical success factors as identified by Akama and Kieti (2007, pp. 746 – 747) should be observed to promote economic development, such as follows:

- creation of clear opportunities for local and self-employment;
- supporting collaboration amongst local actors, namely private and public sectors, not for profit organisations, and local population;
- improving socio-cultural impacts of tourism;
- allowing local access to services and infrastructure being provided for tourists;
- enabling local population participation; and
- fostering continuous institutional capacity-building to support locals’ active participation.

The above is possible through creating SMART cities. There is a paradigm shift among urban planners regarding sustainable urban development with the aim of integrating environmental concerns in their planning approaches. Hence, creativity or inventiveness has become a new hope and policy arena for municipal and territorial organizers and approach creators. There should be creativity on the following components:

### 1. Urban development and tourism

Urban development triggers or speeds-up the transformation of urban neighbourhoods into creative quarters, accommodating the growing demand for spaces for creative industries modernisation and development of cultural infrastructure and the promotion of cultural festivals and events has become an important field of action in urban development

### 2. Opportunities for creative cities

The concept of creative cities is driven by the Information Communication and Technology (ICT) ideology; from new data and communication advances as well as novel logistics from unused generation frameworks and structural change. Creating a city profile around culture promotes innovation. Creating a city profile around culture advances advancement. An inventive city picture, and all the fluffy pictures connected to it, draw in writers and media intrigued, traveller enterprises, neighbourliness businesses, social offices and tourist-dependent gift shops in a city. However, there are interminable issues in city advancement to be taken care of with more or less imaginative desire. Consequently, the inventive city may be a city where activity is taken persistently to move forward the quality of life of its citizens, pull in venture and businesses and advance the city as a magnet for talented work, visitors, traditions and occasion coordinator.

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